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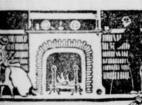
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A shrill whistle from an assistant teacher in short sleeves, and chaos becomes military order. The principal mounts a box and begins an address. Seldom have I listened to such eloquence. It is like Spartacus in the old Sixth Reader. The children are seasonably attentive. "What is he talking about?" I inquired of the guide. "America," is the reply. "Good. It's a fine subject." Two minutes later. "What country is he talking about now?" "No country, sir; he's talking about you." "The dickens! Another great subject. I wish I could understand. What is he saying about me?" "That you will now address the school." Honorable reader will kindly excuse abrupt discentinuation of interesting

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Best Books of the Year

With Special Reference to Some in and Some Not in the List of One Hundred

HEN Hamlin Garland asked me to be one of the jurors who should select the "Hundred Best Books of the Very" Arts Club exhibition, I said to myself, in the words of the farmer at the menagerie, "I don't believe there is no such animile." I did not think that there were a hundred books of this year worthy to be thus chosen. But I thought and spoke in my haste, and when I came to review the catalogues of the year's publications I presently stood, like Clive, astonished at my own moderation in checking off only a hundred.

That, moreover, was some time ago; and much paper has passed through the presses since then; so that I think it would be possible for me to compile a highly creditable list of "best books" supplementary, or complementary, to the hundred. Perhaps not all of my forty-nine fellow jurors would agree with me. Tastes and judgments differ. There is my friend Apemantus, of "The London Outlook," intimating that from library of the hundred best books in English literature he would exclude "Gulliver's Travels" and the poems of Coleridge, Longfellow and Matthew Arnold, though he would include the poems of Goldsmith. Also, that excellent critic, Sir William Robertson Nicoll, would include in a fivepound library "Scenes of Clerical Life" and exclude "The Cloister and the Hearth."

In our list of a hundred, books of biography are particularly strong; some, by the way, being voted for in advance of publication, on a faith in subject, author and publisher which was quite justifiable. Indeed, it has been a notable year in biography, with Morley's "Recollections," Mark Twain's "Letters," Gosse's "Swinburne," Tagore's "Reminiscences," Buckle's "Beaconsfield," and The Romanoffs, the Revolution It is manifested in a most material fashion in the group of votimes before us. They are all rich luverious and What Shall Follow ard Harding Davis," the "Letters of John Holmes," "The Life and Art of Will-THE ROMANCE OF THE ROMANOFFS. By Jo-and McCabe. Rustrated. See, pp. 27, 391. iam M. Chase," and Sir Sidney Colvin's "John Keats," all books of the highest

History books are less numerous, yet some of them are noteworthy, such as James F. Rhodes's "History of the Civil War," Mrs. O'Shaughnessy's "Diplomatic Days," Kornilov's "Russia," Ferrero's "Rome" and Hazen's "Alsace-Lorraine under German Rule." But we must surely add Stimson's "My Story,"

about Japan apparently have to be so.
A cheap, shabby, inartistic volume about that country would be an anomaly. Look at these watercolors by Bunzo Watanabe, which form the frontispieces to Mr. Morse's volumes. If it were not for mutilating the books you would want to take them right out and frame them. And if the text and the hundreds of sketches scattered through it are not so sumptuous as the frontispieces, they are entirely appropriate in their classic severity to a professor's journal. For that is what these volumes are; the daily notebooks of a professor in the Imperial Univer-The department of travel and description was sorely neglected by my colleagues-not, of course, by the impeccable me! They put among the hundred leaders only two: Harry Franck's "Vagabonding Down the Andes" and Stephen Graham's "Russia in 1916." Well, they are capital books. But just think of the others: Curran and Calkins's "In Canada's Wonderful Northland," Archie Bell's "The Spell of China" and "A Trip to Lotus Land," Shackleton's "Touring Great Britain," Murphy's "Oregon the Picturesque," James's "Arizona the Wonderland," Julian Street's "American Adventures," Hitchcock's "Over Japan Way" and Stuck's "Voyages on the Yukon." I could name a dozen more of almost equal merit. On the whole, I am inclined to think that department really the richest of all and best worth the attention of purchasers of gift

Of war books the name is legion, and still they come. Eight excellent works are included in the hundred which got the most votes from our jury. They are: Liebknecht's "Militarism," Mildred Aldrich's "On the Edge of the War Zone," Masefield's "Battle of the Somme," Hankey's "Student in Arms," Carl Ackerman's "Germany the Next Republic?" Swope's "Inside the German Empire," Gerard's "My Four Years in Germany" and Empey's "Over the Top." But there are also Gibson's "Journal of Our Legation in Belgium," Peat's "Private Peat," Lintier's "My '75," Maurice's "Bottled Up in Belgium," Ian Hay's "All In It," Von der Goltz's "Experiences as a German Secret Agent," Von Scheierbrand's "Austria-Hungary, the Polyglot Empire," Fernau's "The Coming Democracy" and Simonds's "History of the Great War." All these, and some others, stand up as noteworthy books which must be seriously considered.

Fiction is, of course, numerous, no fewer than twenty-seven works being chosen for the hundred elect, out of more than a hundred candidates. Well, some of them have unimpeachable title to the choice: Cahan's "Rise of David Levinsky," Churchill's "Dwelling Place of Light," Mrs. Ward's "Missing," Kipling's "Diversity of Creatures," Ervine's "Changing Winds," Bacheller's "Light in the Clearing" and Cholmondeley's margellous "Christine"-if it be fiction and not fact. Nor shall I quarrel with my colleagues for voting for the rest of the twenty-seven. But I should like to make a complementary list, of Richardson's "Fortunes of Richard Mahony," Paternoster's "The Great Gift," Kester's "His Own Country," Lincoln's "Extricating Obadiah," Nicholson's "Madness of May," Ferber's "Fanny Herself," Maud Diver's "Unconquered," Flora Annie Steel's "Marmaduke," Buchan's "Salute to Adventurers," Rice's "Calvary Alley," Kathleen Norris's "Martie the Unconquered," Hudson's "Royal Outlaw," Harben's "The Triumph," Lewis's "The Innocents," Canfield's "Understood Betsy," Porter's "Road to Understanding," Farnol's "Definite Object," Hemenway's "Four Days," Byrne's "American Ambassador" and Van Schaick's "Top

Then there are books of an important class which our jury almost entirely neglected, books descriptive of American scenes and places. These include some of the most sumptuous and soundly meritorious volumes of the y want specially to recommend them as gift books; Ernest Peixotto's "A Revolutionary Pilgrimage," Helen W. Henderson's "A Loiterer in New York," John T. Faris's "Old Roads Out of Philadelphia," Sarah Comstock's "Old Roads from the Heart of New York," Alice T. and D. B. Huger Smith's "The Dwelling Houses of Charleston," Mildred Cram's "Old Seaport Towns of the South" and

Private Fitz James C'Brien. Not that this work plagiarites, or even essays to imitate them; though, of course, there is fine authority for doing what has been done ever since "'Omer smote 'is bloomin' lyre." No, "The Unholy Three" is an abundantly original conception, which simply works the same rich and far from worked-out vein of mystery, awe and terror which Brown and O'Brien and Bulwer and Poe and others of those times found so plethorically productive. It is, too, successful to a degree which entitles it to rank among those former, and which may well cause a public surfeited with "detective" stories and "problem" novels and what not to be profoundly grateful that at least one writer with a strong, sure hand has ventured to return to the loftler heights of imagination and invention which our fathers knew. It is as serie as the voices in "Wieland," and it is as soullessly malignant as "The Wondersmith," but, like them, it has the touch of inventive genius, which is sufficient to redeem it from mere herror and to mark it as one of the really distinctive works of fiction in a time when real distinction is as rare is it is precious.

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